FACULTY & friends

Lidia Khaner, oboe
Alycia Au, violin
Aaron Au, violin/viola
Tanya Prochazka, cello

Friday, January 9, 2004 at 8:00 pm

Arts Building
University of Alberta

Program

Quartet in B-Flat Major for Oboe, Violin, Viola and Cello (ca. 1768) — Johann Christian Bach (1735-1782)
- Allegro
- Rondo, Tempo di Minuetto

Fantasy Quartet for Oboe, Violin, Viola and Cello (1946) — E J Moeran (1894-1950)
- One movement work
  - Allegro moderato, Tempo moderato, Andante, Molto Largamente, Lento e molto sostenuto, Allegro con brio

Quartet for English Horn, Violin, Viola and Cello (1971) — Jean Françaix (1912-1997)
1. Allegro vivace
2. Andant tranquillo
3. Vivo assai
4. Andantino
5. Allegro giocoso

Intermission

Phantasy for Oboe, Violin, Viola and Cello (1932) — Benjamin Britten (1913-1976)
- Andante alla marcia, Animato,
  - Con moto, Molto piu presto, Tempo Primo (Andante alla marcia)

Mazurka-Nocturne for Oboe, Two Violins and Cello (Opus Posthumous) — Bohuslav Martinu (1890-1959)
- Moderato poco allegro, Adagio

Quartet in F Major for Oboe, Violin, Viola and Cello, KV 370 (1781) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Adagio
- Rondeau: Allegro

Program Notes

Johann Christian Bach
b. 5 Sept1735 Leipzig
d.1 Jan 1782 London

Quartet in B-flat Major
Johann Christian Bach, the youngest member of the Bach family, was the only one to break completely away from the traditional calling as a protestant church and chamber musician. His studies under the Padre Martini paved the way for operatic successes at Turin, Florence and, Naples—success that was directly responsible for his appointment in 1762 for a season as official composer at the King's Theater, London and as Music Master to George III's Queen for the remainder of his life.

The Quartet in B-flat for oboe and string trio, like the quartets for flute and string trio, has only two movements. Since the *Allegro's* development is almost entirely derived from the movement's main theme, it is absent in the recapitulation. Melodiousness, grace and poise characterize the work as a whole. One of the most beautiful moments is the viola's splendidly expressive G minor episode in the Rondo.

EJ Moeran (Ernest John)
b. 31 December 1894~ Heston
d. 1 December 1950~ near Kenmare, Ireland

Fantasy Quartet
While Moeran occupied a minor place in the music of his time, his meticulously polished and ready technique is unsurpassed among his British contemporaries. The son of a Norfolk clergyman, he was educated at Uppingham School, where he learned to play the violin. In 1913, he entered the RCM, but after 18 months his studies were interrupted by World War I. Commissioned as a dispatch rider, Moeran suffered a serious head injury and was declared unfit for further active service. With demobilization in 1919, he returned to his old school as music master, but soon decided to continue his studies and began work under John Ireland until 1923.

It was after this period with Ireland that Moeran's music began to receive public performances. At this time, his music was dominated by the influences of Ireland and of Delius, whose chromatic harmony would always to colour Moeran's work. Intimacy with the folksongs of his native East Anglia also strongly affected his melodic style.

Such influences are evidenced in the *Fantasy Quartet*. Dedicated to the oboist Leon Goossens, the quartet was first performed with the Cart String Trio at a post war New London Concerts on 8 December 1946 at the Cambridge Theatre in London. Written in Rockland St. Mary, Norfolk, the one movement Fantasy reflects the composer's boyhood delight in the countryside. Some have even traced snippets of two Norfolk folktunes —*Seventeen Come Sunday*, and *The Pretty Ploughboy*—within the work. The tunes themselves, however, are never heard in full.

Jean Françaix
b. 23 May 1912~ Le Mans
d. 25 Sept 1997~ Paris

Composer and pianist Jean Françaix was first influenced by his father who served as the director of the Le Mans Conservatoire. In the early 1920's, Françaix began study with Nadia Boulanger, who later played and conducted several premier performances of his works in the salon of the Princesse de Polignac.

As a composer, Françaix was prolific in all genres, producing rich and diverse body of work that comprised more than 200 pieces. He enjoyed many early successes, including the 1932 performance of his Eight Bagatelles for piano and string quartet at the International Society for Contemporary Music Festival in Vienna. Described by Heinrich Strobel as "fresh water, rushing from a spring with the gracious spontaneity of all that is natural," Françaix's Concertino for piano was also received with enthusiasm at the Baden-Baden Chamber Music Festival in 1936.

Exploiting the resources of traditional instruments, Françaix cultivated a personal aesthetic that drew on the sources of the past and on the colours of French music, in the manner of Ravel. Regarding atonality as an impasse, he took pride in claiming a position among neo-classical composers. Françaix was recognized throughout his life for his work, winning the Florence Gould prize in 1950 and the Grand Prix Arthur Honegger in 1992.

Benjamin Britten
b. 22 November 1913~ Lowestoft
d. 4 December 1976 Aldeburgh

Phantasy, Quartet for oboe and strings, op. 2
The time-span of the small, but not insignificant body of chamber music that Britten wrote for solo oboe extends from the days of his first London successes as a student composer at the Royal college of Music in the early thirties, until 1951, when he became recognized by the public as a genius of first rank.

Dating from 1932, the *Phantasy Quartet* for oboe and string trio, is, despite its youthfulness of expression, perhaps one of the most important pieces. The work marked Britten's first international success when it was performed at the International Society of Contemporary music in Florence, establishing him abroad as one of the leading young English composers of his day. An important part of the established chamber music repertoire, the work reflects the characteristics of the youthful Britten's music—dazzling technique, formal originalities and zestful exploration of a chosen solo instrument, and of what, technically might be persuaded from it.

The work, an ambitious structural fusion, is constructed in arch form and its intricate structure suggests that the brilliant young composer had already absorbed the idea of the sonata-cycle compression contained in Schoenberg's First Chamber Symphony. Stealthily emerging from and returning to the silence in which it began, the work is framed by a march introduction and postlude. In this introduction, the oboe enters for the first time, *molto pianissimo*, with the main theme. At the climax of the development, an unexpected slow pastoral section intervenes with a lengthy elaboration of a new theme for strings before the oboe rejoins, leading the music back to the recapitulation and the march postlude.

Bohuslav Martinu
b. 8 December 1890~ Bohemia
d. 28 August 1959, Liestal, Switzerland
Although he spent most of his creative life away from his native Czechoslovakia, Martinu is widely regarded, after Janáček, as the most substantial Czech composer of the 20th century. A very prolific composer, Martinu possessed a facility that allowed him to write in virtually every instrumental and vocal genre.

A broad group of composers influenced his work including Suk, Roussel, Janácek, Debussy, and Stravinsky. Martinu was also profoundly receptive to earlier styles as inspiration and as a means of extending his work, including Bach, Corelli, and Vivaldi. This montage of influences fuelled inspiration rather than prompting a pastiche. The description of Martinu as an eclectic is misleading—by the late 1920's, he had developed a personal voice and for the rest of his career his style remained one of the most distinctive of the mid-20th century.

Mazurka-Nocturne, Op. Posthumous, 1949(notes not available)

Wolfgang Amadeus Mozart
b. 27 January 1756~ Salzburg
d. 5 December 1791~ Vienna

Quartet in F Major, K 370
The Oboe Quartet in F major was composed expressly for the brilliant Mannheim and Munich oboist Friedrich Ramm. Early in 1781, Ramm and Mozart were both in Munich where Mozart was supervising the first production of his opera *Idomeneo.* Just as he was accustomed to tailoring his operatic arias to suit the vocal characteristics of his leading singers, so here he modeled his quartet with the special virtues of Ramm's artistry in mind—delicacy, lightness and power of expression are all reflected in the quartet.

The work holds an important position in the composer's chamber music for many reasons, among them its *concertante* treatment of the oboe. The opening Allegro presents a sparkling dialogue between the violin and the oboe. Here, the opening theme also acts as the second subject in the dominant key as the oboe superimposes an elegant countermelody. A new motive is introduces in development that based on the interval of a fourth and shows contrapuntal leanings.

The *Adagio* in D minor marks of the most beautiful tunes ever entrusted to the oboe, as it weaves an expressive, rhapsodic commentary while the strings provide harmonic support to the melody. The concluding *Rondeau,* which dances over the complete range of the oboe, combines catchy melodies with sparking semiquaver passage work. During a central episode, subtle polyrhythmic clashes are created as the oboe plays a florid cantilena while the strings maintain the movements 6/8 rhythm.

Notes by Deanna Davis

Lidia Khaner has performed as principal oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated with distinction as a Master of Fine Arts in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochshule fur Musik with Ingo Goritzki and played with the Deutsche Kammerakademie. She also played principal oboe with the Sinfonia Helvetica from 1992 to 1997. Lidia has recorded works for the KOS label, the Polish radio and television network, CBC and the ARKTOS label. In 2003, she released two CDs, *In Recital* and *Mozart for Oboe and Strings*.

In addition to recital and chamber music performances, Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble, and soloed with the Edmonton Symphony and the Edmonton

A native of Lethbridge, Alberta, **Alycia Au** has a Masters of Music Performance degree from the University of Alberta where she studied with Martin Riseley. A versatile violinist, Alycia has seen much success as a chamber musician, orchestral player and soloist. She has had the privilege of working with renowned artists such as Midori and Pinchas Zukerman, and attended Maestro Zukerman's National Arts Centre Young Artist's Program in the summer of 2000. Alycia has also made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra. Currently, Alycia is teaching at the Alberta Music Academy in Edmonton and plays with the Edmonton Symphony Orchestra. Besides music, Alycia finds enjoyment in playing hockey, badminton, soccer and spending time in the outdoors.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Martin Riseley and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

Cellist **Tanya Prochazka** is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In the coming year Tanya will be performing the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra. In October 2004 she will join violist Rivka Golani in the world premier performances of Malcolm's Foryth's new Double Concerto with the Edmonton Symphony Orchestra. She has also been invited to perform the Brahms Double Concerto with her sister Elizabeth Wallfisch in Melbourne, Australia, next September.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for May 2004. Last March, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Hot off the press is her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Soon to be released is "Bohemian Woods", music by Dvořák, Janáček and Martinu, with pianist Milton Schlosser.

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